

1.	Record Nr.	UNIBAS000042032
	Autore	Novak, Maximillian E.
	Titolo	Eighteenth-century English literature / Maximillian E. Novak
	Pubbl/distr/stampa	London : Macmillan, 1983
	ISBN	0-333-26914-4 (paperback)
	Descrizione fisica	IX,227 p. : [8] carte di tav. ; 22 cm.
	Collana	Macmillan history of literature
	Disciplina	820.9005
	Soggetti	Letteratura inglese - Storia - 1700
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
2.	Record Nr.	UNINA9910465484403321
	Autore	Dworkin Craig Douglas
	Titolo	No medium [[electronic resource] /] / Craig Dworkin
	Pubbl/distr/stampa	Cambridge, Mass., : MIT Press, 2013
	ISBN	1-299-22070-3 0-262-31270-0
	Descrizione fisica	1 online resource (228 p.)
	Disciplina	701/.8
	Soggetti	Arts, Modern - 20th century - Themes, motives Nothing (Philosophy) in art Arts - Experimental methods - History - 20th century Electronic books.
	Lingua di pubblicazione	Inglese
	Formato	Materiale a stampa
	Livello bibliografico	Monografia
	Note generali	Description based upon print version of record.
	Nota di bibliografia	Includes bibliographical references and index.
	Nota di contenuto	Contents; Acknowledgments; 1 The Logic of Substrate; 2 Cenography;

Sommario/riassunto

In *No Medium*, Craig Dworkin looks at works that are blank, erased, clear or silent, writing critically and substantively about works for which there would seem to be not only nothing to see but nothing to say. Examined closely, these ostensibly contentless works of art, literature and music point to a new understanding of media and the limits of the artistic object. Dworkin considers works predicated on blank sheets of paper, from a fictional collection of poems in Jean Cocteau's *Orphee* to the actual publication of a ream of typing paper as a book of poetry; he compares Robert Rauschenberg's *Erased De Kooning Drawing* to the artist Nick Thurston's erased copy of Maurice Blanchot's *The Space of Literature* (in which only Thurston's marginalia were visible); and he scrutinizes the sexual politics of photographic representation and the implications of obscured or obliterated subjects of photographs. Reexamining the famous case of John Cage's *4'33"*, Dworkin links Cage's composition to Rauschenberg's *White Paintings*, Ken Friedman's *Zen for Record* (and Nam June Paik's *Zen for Film*) and other works, offering also a "guide to further listening" that surveys more than 100 scores and recordings of "silent" music. Dworkin argues that we should understand media not as blank, base things but as social events, and that there is no medium, understood in isolation, but only and always a plurality of media: interpretive activities taking place in socially inscribed space.
